

WALT DISNEY CONCERT HALL
MARCH 2015

LOS ANGELES
MASTER AT WALT DISNEY CONCERT HALL
CHORALE

SONGS OF ASCENT



Grant Gershon
Kiki & David Gindler Artistic Director

Photo: Jamie Pflam

performances
MAGAZINE

LOS ANGELES MASTER CHORALE

Grant Gershon, *The Kiki & David Gindler Artistic Director*



LAMC

SONGS OF ASCENT

Sunday, March 8, 2015 — 7 pm
Walt Disney Concert Hall

Los Angeles Master Chorale
Grant Gershon, conductor

Los Angeles Chamber Choir
Chung Uk Lee, music director

Her Sacred Spirit Soars

Eric Whitacre
(b. 1970)

Fest- und Gedenksprüche, op. 109

Johannes Brahms
(1833-1897)

1. Unsere Väter hofften auf dich
(Our fathers trusted in you)
2. Wenn ein starker Gewappneter
(When a strong, armed man)
3. Wo ist ein so herrlich Volk
(Where is there such a great nation)

Succession

Sunmi Shin, soprano | Chung Uk Lee, baritone

Nackkum Paik
(b. 1959)

— INTERMISSION —

Songs of Ascent

Shawn Kirchner
(b. 1970)

- I. Psalm 132 "Lord, Remember David"
- II. Psalm 122 "I Was Glad When They Said Unto Me"
- III. Psalm 127 "Except the Lord Build the House"
Psalm 128 "Blessed is Every One that [Loveth] the Lord"
- IV. Psalm 131 "Lord, My Heart is not Haughty"
Interlude: Psalm 120 "In My Distress I Cried Unto the Lord"
- V. Psalm 130 "Out of the Depths"
- VI. Psalm 121 "I Will Lift Up Mine Eyes Unto the Hills"
- VII. Psalm 133 "Behold, How Good and How Pleasant"
Psalm 134 "Behold, Bless Ye the Lord"

Suzanne Waters, soprano | David Castillo, baritone

This concert is made possible through generous support from

THE JAMES IRVINE
FOUNDATION
NATIONAL ENDOWMENT
FOR THE ARTS
THE SWAN FAMILY
WILSHIRE BANK
KOREA TIMES



KUSC Classic Event

KUSC is our Proud Media Partner

ListenUp! with Artistic Director Grant Gershon and KUSC's Alan Chapman is sponsored by a grant from the Flora L. Thornton Foundation and can be heard online after the concert at www.lamc.org.

Your use of a ticket acknowledges your willingness to appear in photographs taken in public areas of the Music Center and releases the Center and its lessees and others from liability resulting from use of such photographs.

Use of any phones, cameras or recording devices is prohibited during the performance. Program and artists subject to change. Latecomers will be seated at the discretion of House Management.

Members of the audience who leave during the performance will be escorted back into the concert hall at the sole discretion of House Management.



By Thomas May

ONWARD and UPWARD

Images related to rising up have inspired wonder and awe ever since humans acquired consciousness. Such images are ubiquitous in the natural world around us — whether in the mountains that loom majestically over a landscape or the reliable motions of the firmament. Is it any surprise that themes of ascension are so integral to religions all around the world? “When the Buddha sat under the bo tree,” observes Joseph Campbell, “he faced east — the direction of the rising sun.”

From the secular perspective, the ancient dream of flight has become an everyday reality enabled by the technology of our modern world. Yet the metaphor of ascending above our ordinary perspective retains its poetry and power. “The natural function of the wing is to soar upwards and carry that which is heavy up to the place where dwells the race of gods,” writes Plato in the *Phaedrus*, one of the very greatest of his dialogues.

Tonight’s program brings us musical evocations of the aspiration to soar, to make the metaphorical pilgrimage to places of enhanced understanding and harmonious vision. Grant Gershon and the Master Chorale are especially thrilled to unveil two brand-new works by Los Angeles-based composers — Nackkum Paik and Shawn Kirchner — that have been written especially for the city’s preeminent choral ensemble.

To establish the motif of ascent, we begin with *Her Sacred Spirit Soars* by the American composer Eric Whitacre, who will himself be a focus of the Master Chorale’s May program. This neo-Renaissance motet from 2002 was occasioned by a commission from the Heartland Festival in Platteville, Wisconsin, to celebrate its focus on producing the plays of Shakespeare. Whitacre teamed up with the lyricist and fellow Nevada native Charles Anthony Silvestri, who is known for writing “bespoke poetry for choral composers, especially texts in Latin,” and together they crafted an homage to the Elizabethan creative spirit. Silvestri’s contribution was to furnish a sonnet that, as the poet puts it, “reflects an Elizabethan’s confusion about artistic inspiration.” This involves “confusion between traditional forms of inspiration ... and more tangible forms.”

Whitacre uses madrigalisms such as the deceptively simple metaphor of a stepwise ascending scale to sound the theme of soaring inspiration at the very start. Yet immediately he adds a delicious complication: the second choir — Whitacre scores for a

double choir, each with five parts — enters exactly one measure later singing the same material, creating an effect the composer likens to a “smear on a canvas.” He also evokes the tolling of bells as the spirit of inspiration ascends above material “gilded spheres,” while archaizing gestures summon memories of Elizabethan composers. Such musical techniques interweave with Silvestri’s literary-formal ones, including his setting of the revered traditional form of the sonnet as an acrostic. The first letter of each line, read vertically, spells out the phrase “Hail Fair Oriana,” an epithet associated with Queen Elizabeth I as a patroness, a latter-day muse. The 14-line sonnet form is then expanded with an extra line praising “Oriana,” which Whitacre sets as the culmination toward which the previous musical ideas have been aspiring.

The tight interweaving of textual and musical imagery on display here was one of the glorious legacies of the Renaissance — a legacy Johannes Brahms appreciated and sought to emulate in his own a cappella works. When Brahms came of age, choral music — both in its familiar church context and in burgeoning secular choral societies — provided a significant outlet for a rapidly expanding middle class of music lovers. It’s worth recalling that the young Brahms began to establish a wider reputation in particular through his work as a choral conductor and composer.

In his formative years, Brahms devoted himself to a close study of sacred music from the past (Catholic and Protestant), focusing on the styles and contrapuntal techniques not only of Bach but of his predecessors — Brahms was also “progressive” in the sense of being ahead of his time by looking further back into the past. And his deepening familiarity with these lost or fading arts certainly left its mark on his symphonies and other instrumental works as well.

Another mature example of the fruit of these labors is the set of Opus 109 motets, *Fest- und Gedenksprüche* (which sounds rather clumsy in English: “Festival and Commemorative Sayings”). Dating from very late in his career (1888-89), this set was written alongside another trio of a cappella motets (Op. 110) — together, these two sets represent Brahms’s final efforts in sacred choral music, the realm in which he first came to more widespread notice (with *Ein deutsches Requiem*). And as he had done in his *Requiem*, Brahms here culls lines from the Bible to shape an overall narrative of his own. His sources for the three motets of Op. 109 — scored for eight-voice double choir — are the Psalms, the Gospels, and Deuteronomy, respectively.

In musical terms, Brahms’s deployment of antiphony and imitative devices (think canon) is linked by many scholars to his interest in the complete edition of the work of Heinrich Schütz that was appearing around this time. However, another Brahms expert, Daniel Beller-McKenna, emphasizes the political context of the recently unified German nation and its changeover of leadership in

1888 (with the accession of Wilhelm II as Emperor). Opus 109 was first performed in the composer's native Hamburg in connection with an industrial trade fair but was "more broadly conceived for the major national holidays" of the newly unified state, according to Beller-McKenna. He adds that Brahms's arrangement of the Biblical texts is meant "to place an emphasis on God's law and rule as laid down in the Pentateuch of the Old Testament — a strong rebuke of populist, German-Christian rhetoric from the political Right..."

All three motets are in easy-to-recognize ABA song form; all three are filled with ingenious particulars of word painting as well. As we heard in Whitacre's piece, Brahms plays the two choirs off one another at the very start of *Unsere Väter*, though here he alludes to Venetian tradition by varying the simple unison motif (Choir 1) with an ornamented version of its straightforward pattern (Choir 2). *Wenn ein starker Gewappneter* dramatizes the consequences of a "house divided against itself" as the choral parts pile up and tumble together confusedly in the middle section, contrasting starkly with the unified purpose evoked in the outer parts. The antiphonal aspects of *Wo ist ein so herrlich Volk* bring resolution. Here, argues Beller-McKenna, Brahms counterbalances the "more contemplative and less festive" middle section with "an ultimate realization of unity amid diversity." The latter is symbolized by the unfolding of voices above the bass's sustained F in the Amen at the end of this third and longest motet of the entire set.

Issues of national and cultural identity are a topic of **Nackkum Paik's** new choral work *Succession* as well, but within a context that considers religious allegory and the rich possibilities for exchange enabled by L.A.'s cultural diversity. Paik, a native of Seoul, Korea, spent her formative years studying in Europe before eventually settling in Los Angeles. While the award-winning Paik has also written orchestral compositions, her creative focus has been on choral music, and her work has been in demand by such institutions as the American Choral Directors Association, the Hollywood Master Chorale and Choral Alchemy of Los Angeles. *Succession* is Paik's first work for the Master Chorale and continues its *LA is the World* series — this is the fifth commissioned project in the series to date.

In *Succession*, Paik turns to the famous scene from the *Second Book of Kings* 2:1-14, which recounts how the prophet Elijah ascends to heaven in a chariot of fire, while his follower Elisha inherits the former's power. She notes that the two prophets may be seen as allegorical figures for "the rich history of Korean immigration in the Los Angeles area." From this perspective, Elijah and Elisha represent first- and second-generation Korean Americans, respectively. "Having been inspired by their story, I tried to create drama in musical language, using the story of these two prophets as a metaphor for the first generation's struggle in a new world and the rise of the second generation ... who are now thriving in mainstream society. Their success generates conflict with the

earlier generation and its hard-earned prosperity and cultural legacy."

To articulate this drama, Paik divides the singers into three choirs. Two of the choirs are from the ranks of the Master Chorale, which "represents mainstream society" and establishes the framework for conflict by using "modern musical techniques and vivid tones." The third choir is sung by the Los Angeles Chamber Choir: this "represents Korean American society and creates an opposing style of sound through traditional Korean elements of simple melodies and grace notes," says Paik. The ongoing Korean immigrant legacy is also conveyed through the presence of traditional percussion instruments [Korean bass drum], percussion effects made by the piano [to imitate the *gayageum*, a zither-like Korean instrument], and especially Korea's traditional song technique (*Chang*) in the solo part as well as the melody of *Arirang* at the end.

Succession unfolds in six interlinked sections, with Choirs 1 and 2 initially addressing the prophets by their Hebrew names, Elijah and Elishua, and differentiating the two by adding intervals of a half-step and a whole step, respectively, to the note E shared by both. Choir 3's perfect-fifth harmonies frame a melody signaling "the Korean people's sentiments and emotions."

Paik varies her mostly contrapuntal texture with homophonic passages and the convergence of rhythmic patterns to symbolize assimilation. As the central climactic episode approaches, the male singers (along with the Korean bass drum) depict the chariot of fire and a solo soprano signals the moment of Elijah's ascension, which culminates in a powerful solo for the bass drum — the moment of generational change in Korean immigrant history.

The final section of the piece shifts to the perspective of Elisha/the next generation. Paik writes: "The scene, in which Elisha inherits the power from Elijah, is expressed with the simultaneous use of two different consonances that result in a huge dissonance. But even amid the dissonance, *Arirang's* simple but prevailing melody, sung by Choir 3, leads the grand finale, overwhelming the dissonance, and implying the rise of second-generation from the legacy that the first-generation Korean Americans have left behind."

In his hot-off-the-press, fresh-from-the-Muse *Songs of Ascent*, **Shawn Kirchner** also explores the contemporary metaphorical implications of a narrative from the Bible. The narrative in this case isn't a "set piece" per se, rather an arc Kirchner has constructed by means of his own reordering and juxtaposition of scriptural texts à la Brahms. These do, however, all derive from the same overall section: the series of Psalms 120 to 134, which are collectively known in Hebrew as *Shir Hama'aloth* (translated as "Song of Ascents" but also known as the "Songs of Degrees" or "Steps" or even "Pilgrim Songs").

Marked by a frequently affirmative, hopeful tone, these Psalms are associated by many scholars with pilgrimages to the Temple

continued on next page...

Songs of Ascent

Mount in Jerusalem — and particularly with the ascent of the steps leading up to the Temple itself. “I wanted to construct a narrative dramatic arc from what are thought to be songs of pilgrimage to Jerusalem,” explains Kirchner. “And toward the end I include the Psalm [No. 133] Leonard Bernstein uses to conclude his *Chichester Psalms*, with a vision of peace and unity.”

The essential and existential questions are: how do we get there, above all in our era of strife that is fueled so much by religious divisions? What role does tradition play here? “I’ve had to grapple with the whole idea of religion and why it becomes political,” Kirchner remarks. “Joseph Campbell talks about the need for a center, and you can see that every culture has a sacred place. My own spiritual tradition [the Church of the Brethren, one of the historical peace churches like the Quakers] nurtured that sense of a place of reverence and awe in me. But that aspect seems to be missing in a lot of urban culture, where all you see around you is what humans have made. I feel that we need the balancing of a perspective that includes the eternal, not just the temporal. So the guiding idea is to reframe our perspective. Getting to Jerusalem means *reconnecting*, finding your way back to that center that represents reverence for this creation. And it’s tradition and religion that have perpetuated the connection to the eternal.”

Along with savoring Kirchner’s contributions as a longtime tenor in the ensemble, Master Chorale audiences have had the opportunity to witness his evolution as a composer, particularly through the works he has produced as the Master Chorale’s Swan Family Composer in Residence. And that can involve some unpredictable directions. “I’m a different composer now from the one I was when I started this project,” remarks Kirchner, who initially conceived *Songs of Ascent* before his residency was announced. Other projects took precedence before he could return to the Psalm cycle, which is his most ambitious work for the Master Chorale to date in terms of its forces: chorus with baritone and soprano soloists, string orchestra and two harps (in movements 1, 4 and 7). The completed version of 2013’s *Plath Songs* is comparable in length (about 40 minutes) but drew Kirchner toward a different harmonic language.

“Writing *Songs of Ascent* forced me to confront the tension in myself between tradition and experimentalism, tradition versus ‘edginess’ and being relevant in contemporary culture,” says the composer. He adds that this is a tension he confronts every week as a church musician. “We have to communicate specific ideas: intelligibility is always in the mind of anyone who is involved in religious choral music.” Tradition therefore has aesthetic as well as religious connotations in *Songs of Ascent*: “You could call it a neo-Baroque oratorio. Bach’s presence is clear (especially in the second and third songs), as well as the influence of Mendelssohn. I love how his compositional process is still based in song, and how a unifying melody can hold a composition together (as in parts of *Elijah*). You can also sense my love of Celtic folk music, and as with

Baroque composers, dance rhythms are an essential part of folk music’s vitality.”

A harmonic scheme of ascending thirds serves to orient the progress of the pilgrimage in *Songs of Ascent*: F-sharp minor (1), A major (2), C major (3), E major (4), G major (5), B major (6), and D major (7). Kirchner’s motivic ideas also embody images of ascent, such as the recurrent idea B—C#—A—E (a smaller ascent encased within a larger one) and the prominence of rising wide intervals in several key passages (as in “I will lift up mine eyes”).

The seven movements comprising the cycle include an implicit portrait of David as the creative force behind the Psalms (hence the presence of the harp sonorities) but also as a compendium of human nature, of “themes of innocence and experience.”

A cantor-like baritone soloist represents his presence explicitly, “staking a place for the eternal in our lives.” The longing for peace is sounded early on, an acknowledgment of the need to overcome humanity’s divisions.

In the third song the elders offer a sermon on the good life, while the fourth is a contrasting soprano solo song expressing the need for “spiritual humility.”

Kirchner singles out No. 5 (Psalm 130) as the pivot point of the cycle with its epiphany that “peace comes only when we point the finger at ourselves and not at someone else.” Songs 6 and 7 continue with the process of reconciliation and treasuring the “precious ointment” of unity so that, by the final song, “people have done the inner and outer peace work needed to make it to Jerusalem symbolically.”

— Thomas May, program annotator for the Los Angeles Master Chorale, writes about the arts and blogs at memeteria.com.



Nackkum Paik’s *Succession* is the fifth commission in the *LA is the World* series, pairing composers and master musicians from the diverse communities of Los Angeles to create works of new music.

LAMC 14 | 15 CONCERT CALENDAR

The Water Passion

Sat, Apr 11, 2015 – 2 pm
Sun, Apr 12, 2015 – 7 pm

Music of Whitacre & Pärt

Sat, May 16, 2015 – 2 pm
Sun, May 17, 2015 – 7 pm

GRANT GERSHON

The Kiki & David Gindler
ARTISTIC DIRECTOR



Photo: David Johnston

"Invigorating, inventive and enormously gifted"

— LOS ANGELES TIMES

Now in his fourteenth season as Artistic Director, Grant has led more than 100 performances with the Chorale at Disney Hall. In addition to conducting acclaimed performances of the classics, he has expanded the choir's repertoire significantly by conducting a number of world premieres: *Iri da iri* by Esa-Pekka Salonen, *the national anthems* by David Lang, *Inscapes* and *Plath Songs* by Shawn Kirchner; *Los Cantores de las Montañas* by Gabriela Lena Frank; *Mugunghwa: Rose of Sharon* by Mark Grey; *You Are (Variations)* by Steve Reich; *Requiem* by Christopher Rouse; *City of Dis* by Louis Andriessen; *Sang* by Eve Beglarian; *A Map of Los Angeles* by David O; *Spiral XII* by Chinary Ung; *Dream Variations* by Andrea Clearfield; *Music's Music* by Steven Sametz; *Voici le soir* by Morten Lauridsen; *Messages and Brief Eternity* by Bobby McFerrin and Roger Treece; *Broken Charms* by Donald Crockett; *Rezos (Prayers)* by Tania León.

Other appearances:

LA Philharmonic, LA Chamber Orchestra, St. Paul Chamber Orchestra, Santa Fe Opera, Houston Grand Opera, Minnesota Opera, Utah Opera, Juilliard Opera Theatre, Lincoln Center, Zankel Hall, Teatro Colón and music festivals in Edinburgh, Vienna, Helsinki, Ravinia, Rome, Madrid and Aspen; world premiere performances of *The Grapes of Wrath* by Ricky Ian Gordon and *Ceiling/Sky* by John Adams

Other current assignments:

Resident Conductor at LA Opera; made his Santa Fe Opera debut in 2011 conducting Peter Sellars' new production of Vivaldi's *Griselda*; led the world premiere performances of Daniel Catán's *Il Postino* with LA Opera in September 2010 and on tour in Santiago, Chile in 2012; led LA Opera performances of *La Traviata* in 2009, *Madame Butterfly* in 2012, *Carmen* in 2013 and *Florencia en el Amazonas* in 2014; conducted *La Traviata* at Wolf Trap in 2013; conducted *The Gospel According to the Other Mary* with LAMC and the Chicago Philharmonic Orchestra at the Ravinia Festival in 2013

Previous assignments:

Assistant Conductor for the LA Philharmonic, Berlin Staatsoper, Salzburg Festival, Festival Aix-en-Provence

Member of: USC Thornton School of Music Board of Councilors, Chorus America Board of Directors

On disc: Two Grammy Award®-nominated recordings: *Sweeney Todd* (New York Philharmonic Special Editions) and Ligeti's *Grand Macabre* (Sony Classical); *Górecki: Miserere* (Decca), *A Good Understanding* (Decca), *Glass-Salonen* (RCM), *You Are (Variations)* (Nonesuch) and *Daniel Variations* (Nonesuch) with the Master Chorale; *The Grapes of Wrath* (PS Classics)

Prepared choruses for:

Claudio Abbado, Pierre Boulez, Gustavo Dudamel, Lorin Maazel, Zubin Mehta, Simon Rattle, Esa-Pekka Salonen, James Conlon

On film/tv:

PBS Great Performances production and DVD of *Il Postino*, released October 16, 2012; vocal soloist in *The X-Files (I Want to Believe)*; conducted choral sessions for films *I Am Legend*, *Charlie Wilson's War*, *Lady in the Water* and *License to Wed*; accompanied Kiri Te Kanawa and José Carreras on *The Tonight Show*

LOS ANGELES MASTER CHORALE

"The Master Chorale always shines"

— CULTURE SPOT LA



Photo: Steve Cohn

A Founding Resident Company of the Music Center in 1964; now in its 51st season!

Music Directors: Grant Gershon, since 2001; Paul Salamunovich, 1991-2001; John Currie, 1986-1991; Roger Wagner, 1964-1986

Accomplishments: 45 commissions; 92 premieres of new works, of which 62 are world premieres; winner of the prestigious 2012 Margaret Hillis Award for Choral Excellence from Chorus America; ASCAP/Chorus America Award for Adventurous Programming (1995, 2003 and 2010); Chorus America Education Outreach Award (2000 and 2008) for *Voices Within*

In the community: a 12-week residency program, *Voices Within*, that teaches songwriting and collaborative

skills to more than 300 students each year; an annual High School Choir Festival celebrating its 26th year in 2015; the LA Master Chorale Chamber Singers, an ensemble from the Chorale that sings at *Voices Within* culmination performances and the High School Choir Festival; master classes; invited dress rehearsals

On disc: with Artistic Director Grant Gershon includes *Górecki: Miserere*, Nico Muhly's *A Good Understanding* (Decca); Philip Glass' *Itaipú* and Esa-Pekka Salonen's *Two Songs to Poems of Ann Jäderlund* (RCM); and Steve Reich's *You Are (Variations)* and *Daniel Variations* (both on Nonesuch); Shostakovich's *Orango*, Adams' *The Gospel According to the Other Mary* and DVD release of Verdi's *Requiem* with Gustavo Dudamel and the LA

Philharmonic; with Music Director Emeritus Paul Salamunovich include the Grammy Award®-nominated *Lauridsen - Lux Aeterna, Christmas* and a recording of Dominick Argento's *Te Deum* and Maurice Durufle's *Messe "Cum Jubilo"*

On film: motion picture soundtracks with Grant Gershon include *Lady in the Water*, *Click* and *License to Wed*; soundtracks with Paul Salamunovich include *A.I. Artificial Intelligence*, *My Best Friend's Wedding*, *The Sum of All Fears*, *Bram Stoker's Dracula* and *Waterworld*

LOS ANGELES MASTER CHORALE

SOPRANO

Suzanne Anderson
 Tamara Bevard
 Christina Bristow
 Karen Hogle Brown
 Hayden Eberhart
 Shelly Edwards
 Claire Fedoruk
 Nicole Fernandes
 Carrah Flahive
 Rachelle Fox
 Harriet Fraser
 Hilary Fraser-Thomson
 Colleen Graves
 Ayana Haviv
 Marie Hodgson
 Elissa Johnston
 Virenia Lind
 Amy Caldwell Mascio
 Deborah Mayhan
 Lika Miyake
 Beth Peregrine
 Zanaida Robles
 Karen Whipple Schnurr
 Anna Schubert
 Holly Sedillos
 Rebecca Tomlinson
 Suzanne Waters
 Elyse Willis
 Sunjoo Yeo
 Andrea Zomorodian

ALTO

Nicole Baker
 Lesili Beard
 Rose Beattie
 Carol Binion
 Leanna Brand
 Aleta Braxton
 Monika Bruckner
 Janelle DeStefano
 Becky Dornon
 Amy Fogerson
 Michele Hemmings
 Saundra Hall Hill
 Callista Hoffman-Campbell
 Leslie Inman
 Sharmila G. Lash
 Sarah Lynch
 Adriana Manfredi
 Cynthia Marty
 Margaurite Mathis-Clark
 Alice Kirwan Murray
 Eleni Pantages
 Shinnhill Park
 Laura Smith
 Niké St. Clair
 Nancy Sulahian
 Ilana Summers
 Kimberly Switzer
 Kristen Toedtman
 Tracy Van Fleet

TENOR

Matthew Brown
 Daniel Chaney
 Bradley Chapman
 Ben Cortez
 Jon Gathje
 Arnold Livingston Geis
 Jody Golightly
 Timothy Gonzales
 Steven Harms
 Todd Honeycutt
 Blake Howard
 Brandon Hynum
 Jon Lee Keenan
 Charlie Kim
 Shawn Kirchner
 Charles Lane
 Michael Lichtenauer
 Sal Malaki
 Christian Marcoe
 Michael McDonough
 Adam Noel
 George Sterne
 Todd Strange
 A.J. Teshin
 Matthew Thomas

BASS

Joseph Bazyouros
 Mark Beasom
 Michael Blanchard
 Reid Bruton
 David Castillo
 Kevin Dalbey
 Gregory Geiger
 Dylan Gentile
 William Goldman
 Abdiel Gonzalez
 Scott Graff
 Stephen Grimm
 James Hayden
 David Dong-Geun Kim
 Kyungtae Kim
 Luc Kleiner
 David Kress
 Chung Uk Lee
 Scott Lehmkuhl
 E. Scott Levin
 Edward Levy
 Cale Olson
 Steve Pence
 Jim Raycroft
 Vincent Robles
 Douglas Shabe
 Mark Edward Smith
 Ryan Villaverde

The singers of the Los Angeles Master Chorale are represented by the American Guild of Musical Artists, AFL-CIO; Amy Fogerson, AGMA Delegate.

LOS ANGELES MASTER CHORALE ORCHESTRA

VIOLIN 1

Roger Wilkie, *Concertmaster*
 Jayme Miller, *Ast. Concertmaster*
 Margaret Wooten
 Joel Pargman
 Florence Titmus
 Leslie Katz
 Moni Simeonov
 Nina Evtuhov
 Mui Yee Chu
 Nicole Bush

VIOLIN 2

Steve Scharf, *Principal*
 Cynthia Moussas, *Ast. Principal*
 Jeff Gauthier
 Linda Stone
 Ana Kostyuchek
 Jean Sudbury
 Julie Ann French
 Manoela Wunder

VIOLA

Andrew Picken, *Principal*
 Yi Zhou, *Ast. Principal*
 Dmitri Bovaird
 Diana Wade
 Brett Banducci
 Karolina Naziemiec

CELLO

John Walz, *Principal*
 Delores Bing, *Ast. Principal*
 Nadine Hall
 Maurice Grants

BASS

Donald Ferrone, *Principal*
 Ann Atkinson, *Ast. Principal*
 Peter Doubrovsky

HARP

JoAnn Turovsky, *Principal*
 Allison Allport

PERCUSSION

Theresa Dimond, *Principal*
 John Wakefield

KEYBOARD

Lisa Edwards, *Principal*

PERSONNEL MANAGER

Steve Scharf

LIBRARIAN

Robert Dolan

LOS ANGELES CHAMBER CHOIR

SOPRANO

Christina Kang
 Jin Young Kang
 Helen Kim
 Si Young Kim
 Stella Kim
 Sunme Lim
 Sunmi Shin
 Eun Kyung Sim
 Rebecca Tomasko

ALTO

Julie Jihyun Cho
 Esther Chung
 Milah Chung
 Jahea Kim
 Jung Yeon Kim
 Irene S. Lee
 Marian Mine
 Esther Paik
 Hyon K. Ro
 Irene Yim

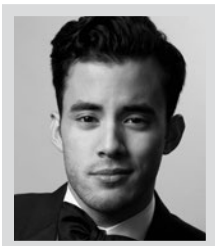
TENOR

Charles Chang
 Michael Chung
 Kenny Hwang
 Hoon Kim
 Joseph Kim
 Suk Soo Kim
 Nam Il Lee
 Jungkeun Oh, *Assistant Conductor*
 Philip Song
 Joseph Yoo

BASS

Joseph Choi
 Jeong Phil Doh
 Michael Kang
 Alex Kim
 Hosung Kim
 John S. Kim
 Chung Uk Lee
 Moon Young Lee
 Sam S. Lee
 Ronald I. Ro
 Hae Kyung Cho, *Accompanist*

SOLOISTS



DAVID CASTILLO

BARITONE

Seasons with Choral: 2

Hometown: New Orleans, Louisiana

Education: MM in Vocal Arts from USC Thornton School of Music; BM in Vocal Performance from Loyola University New Orleans

Previous Choral solos: Messiah Sing-Along and Judas in Bach's *St. Matthew Passion*

Guest artist appearances: baritone soloist in Handel's *Messiah* with Rogue Valley Symphony and Claremont Symphony Orchestra; in Schubert's *Die Winterreise* with Le Salon de Musiques and the St. Louis Cathedral Concert Series; in Fauré's Requiem with Lagniappe Choir; in Vaughan Williams' *Fantasia for Christmas Carols* with Loyola Chorale

Opera performances: Atzuko in *iFigaro!* (90210) with LA Opera Off Grand; two West Coast Premieres as the title role in Britten's *Owen Wingrave*, Ferdinand in Hoiby's *The Tempest* and Il Barone di Trombonok in Rossini's *Il viaggio a Reims* with USC Thornton Opera; Moralès in *Carmen* with New Orleans Opera and Aspen Opera Theatre; Old Gypsy in *Il Trovatore* with New Orleans Opera; Bill Bobstay in *HMS Pinafore* with Louisiana Philharmonic Orchestra; Sid in *Albert Herring* and Dr. Malatesta in *Don Pasquale* with the Green Mountain Opera Festival; Le Mari in Poulenc's *Les Mamelles de Tirésias*, Belcore in *The Elixir of Love*, Elder McLean in *Susannah* and L'horloge Comtoise in *L'enfant et les Sortilèges* with Loyola Opera Theatre

Awards and recognition: 2010 Grand Prize Winner of the Steward Brady Competition; 2011 Metropolitan Opera National Council Regional Finalist; 2010 National Finalist in Classical Singer's University Competition; 2013 Runner-up and 2012 Encouragement Award Recipient from the Palm Springs Opera Guild Competition; multiple Opera Buffs Grant Recipient



SUZANNE WATERS

SOPRANO

Seasons with Choral: 4

Hometown: Princeton, New Jersey

Previous Choral solos: Bach's *St. Matthew Passion* and Mass in B minor, Quintana's *Ave Maris Stella*, Whitacre's *Lux Aurumque*, Taverner's *Western Wind Mass*, Kirchner's *Inscapes*, Messiah Sing-Along, Lauren McLaren's *Yama No Mizu* (LAMC Chamber Singers High School Choir Festival)

Guest artist appearances: William Schuman's *In Sweet Music*, Zeisl's *Hebrew Requiem*, Eötvös' *Schiller: Energische Schönheit*, Brahms' *Liebeslieder Walzer*, Duruflé's Requiem, Rutter's Requiem, Fauré's Requiem, Dvořák's *Gloria*, Rachmaninoff's *Vocalise*, Andrew Wright's *A Requiem of Peace*, Jonathan Willcocks' *On This Day Rejoice!*, A.R. Rahman's *Latika's Theme* (from *Slumdog Millionaire*), Garry Schyman's *Dante's Inferno* (video game score), Bartók's *Four Slavik Songs*, Brahms' *Zigeunerlieder*, Copland's *Long Time Ago*, *The Little Horses* and *At the River*

Recordings and media: with LAMC: *Górecki: Miserere*; with LAMC Chamber Singers: *2013 High School Choir Festival*; Michael Bublé: *White Christmas*; Chris Mann: *Home for Christmas*; Matthew Morrison: *A Classic Christmas*

Has appeared with: Stevie Wonder, Seth McFarlane, Danny Elfman, R. Kelly, Barry Manilow, A.R. Rahman

Film/TV credits: *Mob City* (soloist), *X-Men: Days of Future Past* (soloist), *Frozen*, *Rio 2*, *Despicable Me 2*, *Hangover 3*, *Wreck-it-Ralph*, *Ice Age IV*, *The Lorax*, *American Idol*, *The X-Factor*, *Glee!*

LOS ANGELES CHAMBER CHOIR

Since its founding in 2005, the LOS ANGELES CHAMBER CHOIR has been dedicated to presenting the very highest quality of choral music for the people of Los Angeles. Under the direction of conductor Chung Uk Lee, the choir's stated purpose is to share the joy of choral music with the community through seasonal concerts and charitable performances that educate and entertain children and adults. LACC presents semi-annual concerts and makes guest appearances at numerous area churches to appreciative audiences. The choir's repertoire includes classical, modern and folk music, with a special emphasis on sacred choral works from various periods. In the summer of 2014 LACC presented Mozart's brilliant Requiem, *Vesperae solennes de confessore* and *Ave verum corpus* at Walt Disney Concert Hall. Other recent performances include the Mass in B minor by Johann Sebastian Bach and Duruflé's Requiem. LACC also took part in the welcoming concert at the Hollywood Bowl for Gustavo Dudamel when he joined the LA Philharmonic in 2009.



COMPOSERS

SHAWN KIRCHNER

COMPOSER

Shawn Kirchner is a composer, arranger, singer and pianist active in the music circles of Los Angeles. In 2012, he was appointed Swan Family Composer in Residence for the Los Angeles Master Chorale by artistic director Grant Gershon. During



his tenure as composer in residence, Shawn will have premiered three works including *Plath Songs*, settings of poems by Sylvia Plath for chorus, piano, and percussion (2013) and *Inscapes*, a cappella settings of the poetry of Gerard Manley Hopkins (2014). A member of the LA Master Chorale since 2001, he has performed with the Master Chorale and the LA Philharmonic and in many collaborations with the world's leading composers and conductors.

Kirchner's choral writing is informed by his interest in songwriting and in American and international folk traditions. Choirs throughout the world have sung his setting of the Kenyan song *Wana Baraka*, which in 2012 was performed by the Nairobi Chamber Choir at Windsor Castle in honor of Her Majesty Elizabeth II's Diamond Jubilee. His original songwriting ranges in style from jazz and gospel to folk and bluegrass, the latter featured on his CD *Meet Me on the Mountain*. Kirchner's television and film credits include his work as music director/arranger

NOTABLE COMPOSITIONS

- 2002 *Wana Baraka* for Mixed Choir
- 2005 *Bright Morning Stars* for Mixed Choir and piano
- 2006 *Meet Me On the Mountain*, original songs inspired by the film *Brokeback Mountain*
- 2010 *Heavenly Home: Three American Songs* for Mixed Choir
- 2011 *Behold New Joy: Ancient Carols of Christmas* for Mixed Choir, Organ and Brass

for the 2004 CBS Christmas Eve special, and his singing on two dozen feature film soundtracks, including *Avatar*, *Frozen*, *The Lorax*, *Horton Hears a Who*, and the recent X-Men films.

Kirchner was raised with his triplet brother and sister in Cedar Falls, Iowa. After growing up singing in choirs and studying piano intensively, he set a new course, majoring in Peace Studies at Manchester University. As a student, he co-founded and directed a Peace Choir that performed international folk music, an experience that ultimately renewed his interest in a music career. He earned an MA in choral conducting from the University of Iowa, where he studied with William Hatcher. After graduate school, he began writing for choirs in earnest. His music is now published by Santa Barbara, Oxford, Boosey & Hawkes and Shawn Kirchner Publishing (ShawnKirchner.com).

NACKKUM PAIK

COMPOSER

Nackkum Paik was born and educated in Seoul, South Korea where she received a BA in Composition and a Master of Music degree from Yonsei University. Before immigrating to the United States, Paik also earned four diplomas in Composition, Harmonics, Musical Analysis and Musical Form at the Royal Conservatory of Music in Brussels, Belgium.



Since 1984, she has been a distinguished composer and lecturer in Seoul at Yonsei, Mokwon and Kyungwon Universities as well as Choogyee Art College, and is now Resident Composer of Choral Alchemy of Los Angeles. She has received numerous awards, including First Prize at the Golden Gate International Youth and

NOTABLE COMPOSITIONS

- 1991 *Irisation* for String Orchestra
- 1992 *Les Sept Paroles du Christ en Croix* for 6 Female Voices
- 1993 *Equinox* for Percussion Quartet
- 2007 *Gahng-Gahng Sulle* for Mixed Choir
- 2010 *Shalom* for Mixed Choir

Children's Choral Festival, selections for the Asian Music Festival in Korea and Japan and ARS MUSICA Contemporary Music Festival in Brussels. She also received the Grand Prize at the International League of Women Composers, a prize at the 1988 Olympiad Composition Competition and First Prize at the Chang Ak Composition Competition. Among her many compositions are several works commissioned by the American Choral Directors Association, the Hollywood Master Chorale and Choral Alchemy of Los Angeles.



Grant Gershon, Alice Parker and Lesley Leighton at the Chorus America conference in 2013.

Alice Parker is a choral music legend. With over fifty years of composing, arranging and teaching experience, Alice's love and dedication to the art form has inspired countless musicians around the world. She is the founder and artistic director of Melodious Accord, but is perhaps best known for her extraordinary arrangements and musical partnership with one of our country's forefathers of choral music, Robert Shaw.

By Alice Parker

PSALMS OF PEACE

A new work by Shawn Kirchner

If the Book of Psalms is also known as the Songs of David, why don't we just call them Songs? Then we may be able to see beyond their admittedly rich historical context, and begin to enjoy them as poems. One song about mountains, another about building, and many more about sorrowing, longing and despair. As Shawn Kirchner describes his own journey towards this extended choral work, he relives the human experiences described in the Psalms, trying to come to terms with the way that they relate to our contemporary lives.

The Biblical Songs of Ascent were chanted as one mounted the steps of the Temple to bring offerings and ask for blessing. Of course this is a metaphor for the journey through life itself: an upward climb with the hope for reward at the end. And laced through these songs are expressions of every human emotion: anger, fear, hunger and suspicion as well as hope, confidence and joy. The human condition has not changed since Biblical times. Our styles of music, of poetry and of communication have changed exponentially – but these same emotions still surge beneath the surface.

It is this quality which has led so many composers throughout the ages to turn to the Psalms for song texts. What is it that music can add to these words? It is just what music, at its best, brings to us with or without words: a glimpse of another way of thinking, a quieting of the inquisitive, fact-finding rational mind that may open the heart to fundamental realities that cannot be defined.

A culture's music supplies the context for the words, and they read differently for each age and each composer – who thus reveals us to ourselves.

What does Shawn bring to the Psalms? He sees the young David with his harp. He hears melodies that take their shape from the cadences of the King James version of the English text. He finds dialogues between cantor and chorus, between harp and strings, between child-like humility and extravagant gestures of blessing. He remembers how David vowed to build a house for the Lord, and he erects a structure of ten Psalms within seven movements and an interlude, building a fugue as carefully as if the Lord were watching. He descends to the depths of self-pity and rises to the vision of joy.

Peace is the central concern. "Pray for the peace of Jerusalem" takes on added meaning in these days. "Peace be within thy walls." "How good for brethren to dwell together in unity." "Peace be within thee." "Thou shalt see thy children's children, and peace among the nations." Our prayers are just as heartfelt as those of people in every age. We are part of the ongoing procession ascending the steps, bearing our burdens, hoping for blessing.

This world that we live in is usually presented as one of deep conflict. We are torn between freedom and responsibility, violence and restraint, body and soul, head and heart. We imagine ourselves as unique and omnipotent, able to control our destiny and that of others. But through these words and this music we are invited to see ourselves and our world in a different, more generous light. "There is forgiveness with thee." "Happy shalt thou be, and it shall be well with thee." Even "Let thy saints shout aloud for joy."

Shawn has the courage and self-confidence to use traditional musical forms and languages. He hears the individual voice within the larger relationship, and gives us a sympathetic reading of songs from our most ancient history. Listen, and you may be persuaded that we, like King Saul, may be cured of our madness by the singing of hymns.

26th ANNUAL HIGH SCHOOL CHOIR FESTIVAL

Friday, May 1, 2015 | WALT DISNEY CONCERT HALL



11 am

Los Angeles Master Chorale Chamber Singers Concert

Associate Conductor Lesley Leighton conducts the 16-member LAMC Chamber Singers ensemble - singers who are the best of the best - in a performance that will delight listeners and wow the socks off festival participants.

1 pm

Festival Concert

900 students from 29 Southern California high schools will fill Walt Disney Concert Hall with a massive sound in one of the largest choir events in the nation. Now celebrating its 26th year, the **High School Choir Festival** encourages students to achieve excellence with this year-long in-school program culminating in a spectacular performance led by Artistic Director Grant Gershon.

To reserve tickets, visit lamc.org/education.



Photo: Frances Chee

THE PASSION OF ANNE FRANK *A original oratorio composed by high school students*



Photos courtesy of Gabriel Zuniga

Tackling one of the most well-known stories to date, the music academy students of Ramón C. Cortines High School of Visual and Performing Arts recently completed their fifth oratorio as part of LAMC's award-winning *Voices Within* program with culmination performances this past January.

With the help of three LAMC teaching artists, students participated in 20 weeks of collaboration, creative writing and composition to create a new work based on the story of Anne Frank and her family hiding in the famous Annex until they were discovered and arrested. The performance, with an audience of nearly 1,400 people, was a monumental

success and gained city-wide media attention, including a feature on KCRW's "Which Way L.A.?" program.

Support for this program is provided, in part, by the California Arts Council, the City of Los Angeles Department of Cultural Affairs, the Los Angeles County Arts Commission and other generous institutional and individual donors.



Introducing A New Season of IMMERSIVE CONCERT EXPERIENCES!



2015 | 2016 SEASON PROGRAMS

The Russian Evolution

Sat, Sep 26, 2015 – 2 pm
Sun, Sep 27, 2015 – 7 pm

Russian masterworks by Rachmaninoff, Tchaikovsky, Gretchaninov and the US Premiere of Sofia Gubaidulina's *Canticle of the Sun* with cellist Robert deMaine

Made in L.A.

Sun, Nov 15, 2015 – 7 pm

Music by Los Angeles composers Morten Lauridsen, Jeff Beal, Nilo Alcalá, Paul Chihara, Dale Trumbore, Moira Smiley, Matthew Brown and Shawn Kirchner

Festival of Carols

Sat, Dec 5, 2015 – 2 pm
Sat, Dec 12, 2015 – 2 pm

Handel: Messiah

Sun, Dec 6, 2015 – 7 pm
Sun, Dec 20, 2015 – 7 pm

Rejoice! Brass Tidings

Sun, Dec 13, 2015 – 7 pm

Yuletide repertoire from John Rutter, Shawn Kirchner, Daniel Pinkham and Giovanni Gabrieli, plus stunning arrangements of seasonal carols

Messiah Sing-Along

Wed, Dec 16, 2015 – 8 pm

Verdi Requiem

Sat, Jan 30, 2016 – 2 pm
Sun, Jan 31, 2016 – 7 pm

Music of the Coal Miner

Sun, Mar 6, 2016 – 7 pm

West coast premiere of Julia Wolfe's *Anthracite Fields* with Bang on a Can All-Stars, plus songs and spirituals of Appalachian coal miners

Alexander's Feast

Sat, Apr 16, 2016 – 2 pm
Sun, Apr 17, 2016 – 7 pm

LAMC's first *Hidden Handel* oratorio dramatically staged by opera and theater director Trevore Ross

Sonic Masterworks

Sun, Jun 5, 2016 – 7 pm

Choral music "ear candy" by Allegri, Lotti, György Ligeti, Anders Hillborg, Abbie Betinis, Steven Stucky and more

Artists, programs, dates and prices subject to change.

SUBSCRIBE TODAY!
at LAMC.ORG or 213-972-7282

DONOR RECOGNITION 2014 | 2015 SEASON

Thank You! The Los Angeles Master Chorale is pleased to recognize and thank the individuals, foundations, corporations and government agencies who generously provide resources necessary to sustain our world-class professional choral ensemble and award-winning education programs.

The following lists include individual donors who have contributed \$300 or more to the annual fund and special events and institutional funders of \$1,000 or more from December 1, 2013 - February 1, 2015.

INDIVIDUAL DONORS

\$1 Million and above
Kiki and David Gindler

\$100,000 to \$999,000
Anonymous
Blue Ribbon Committee
Violet Jabara Jacobs
Leeba R. Lessin
Michele and Dudley Rauch
Priscilla and Curtis Tamkin
Laney and Tom Techentin

\$25,000 to \$99,999
Abbott Brown
Alicia G. and Edward E. Clark
Judi and Bryant Danner
Kathleen and James Drummy
Denise and Robert Hanisee
Carol and Warner Henry
Sheila Muller
Marian and John Niles
Joyce and Donald Nores
The Honorable Richard J. Riordan
Frederick J. Ruopp
The SahanDaywi Foundation
Philip A. Swan

\$10,000 to \$24,999
Anonymous
Gregory J. and Nancy McAniff Annick
Virginia N. and Brian P. Brooks
Kathleen and Terry Dooley
Ann Ehringer, Ph.D.
Dr. Annette L. Ermshar and Mr. Dan Monahan
David P. Garza
Elizabeth Levitt Hirsch
Stephen A. Kanter, M.D.
Kent Kresa
in memory of Joyce Kresa
Drs. Marguerite and Robert Marsh
Jane and Edward J. McAniff
Carole and Everett Meiners
Courtland Palmer
Cheryl Petersen and Roger Lustberg
Susan Erburu Reardon and George Reardon
Ann and Robert Ronus
Marshall Rutter and Terry Knowles
Eva and Marc Stern
Philip V. Swan
Katy and Shaun Tucker
Tracy Van Fleet and James Lyerly
Jann and Kenneth Williams
Peter Young

\$5,000 to \$9,999
Anonymous (2)
Joanne and Miles Benickes
Susan Bienkowski
David Bohnett
Sharon and George Browning
Kathy Cairo
Zoe and Don Cosgrove
The Honorable Michael W. Fitzgerald
Victoria and Frank Hobbs
Kathleen McCarthy Kostlan
Donna and Warry MacElroy
Laura McCreary
Carolyn L. Miller
Sally and Robert Neely
Helen Pashgian
Sonia Randazzo
Rosemary Schroeder
The Seidler Family
Michele and Russell Spoto, M.D.
Alyce and Warren Williamson

\$2,500 to \$4,999
Katherine and Thano Adamson
Anonymous
Diane and Noel Applebaum
Alex Bouzari
Tom Borys
Alice and Joseph Coulombe
Dr. and Mrs. Robert A. Cutietta
Teran and Bill Davis
Drs. Eleanor and Harold Fanselau
Connie and Ed Foster
Cindy and Gary Frischling
Maria and Richard Grant
M.A. Hartwig
Missy and Paul Jennings
Curtis Ray Joiner
Mireya and Larry Jones
Robin and Craig Justice
Patricia A. Keating
Richard Kent
Mrs. Christine Kuyper
Gloria and Tom Lang
Marjorie Lindbeck
Mona and Frank Mapel
Weta and Allen Mathies
Dr. Joseph V. Matthews
Albert McNeil
Robert Pierre, M.D. and Jane Sell
Lorraine and Joseph Saunders
David N. Schultz
Deborah Smith and Carole Lambert
Nancy and Dick Spelke
Betsey Tyler
Barbara and Ian White-Thomson

\$1,000 to \$2,499
Gemina Aboitiz and Richard Wirthlin
Ann and Olin Barrett
in honor of Laney Techentin
Shana Bayat and Tarun Kapoor
Lesili Beard and Dr. Iris S. Levine
Mr. and Mrs. Bradford Blaine
Marla Borowski
Carol K. Broede and Eric Olson
Kathy and Theodore Calleton
Norma and Richard Camp
Ann and Anthony Cannon
Marjore Chronister
Jacqueline Cohl
Aaron H. Cole
Dr. David Conney
Dr. Edwin and Helene Cooper
Mrs. Brian Dockweiler Crahan
Frederica Culick
Greg Davies
Mary and Craig Deutsche
Jennifer and Royce Diener
Leslie and John Dorman
Susan Efting
Gail Eichenthal
Margie and Arthur Fine
Kathie and Alan Freeman
Grant Gershon and Elissa Johnston
Suzanne and Brian Gilman
in memory of Catherine O'Rourke
Dr. and Mrs. Solomon Golomb
Laurence K. Gould, Jr.
Dr. and Mrs. Carl Greifinger
Katie and Michael Haggans
Ann and Robert Harter
Margaret Hayhurst
Damon Hein
Carolyn and E. Carmack Holmes
Christina Honchell
Takashi Ito
Patricia and William Jacobson
Ann Jopling
Dr. and Mrs. Louis W. Kang
Mr. and Mrs. Charles R. Kesler
Monica and Jon Kirchner
Harriet and Al Koch
Junko Koike
Carol Krause
Sandra Krause and William Fitzgerald
Morten J. Lauridsen, III
Nili Eli Leemon
Agnes Lew
Frances and Bob Lewis
Winifred Rutter Lumsden
Sandi Macdonald
Nicole and Robert Maloney

Jerilyn and Peter McAniff
Jann and Bill McCord
Robin Meadow and Margaret Stevens
Kimberly and David Meyer
Judith and Clifford A. Miller
Susan Olsen
Henry Osborn and Jan McElwee Osborn
Ann and John Perkins
Lois Petzold-Hindin
June and Carl Phelps
Wendy and Timothy Pylko
Marcia Seligson and Tom Drucker
Arnold I. Siegel and Susan Futterman
Ann and George Smith
Karen Smith and Jim Rosenberg
Arthur H. Streeter
J. Theodore Struck and Al Whitley
Melanie and William Switzer
Jesse Telles
Becky and Rick Thyne
Janet van Adelsberg
Carolyn and Craig Watson
Cynthia Watson and David Katzin
Meg and James Wolf
Karl Zeile
Ellen and Arnold Zetcher

\$500 to \$999
Patrick Anderson
Janet Anwyll
Tiffany Barbara
Susan Bowers
Dr. Susan Brown
Carola and Allen Bundy
Maureen and Bob Carlson
Connie Ching
Martha Chowning and Jonathan Groff
Dr. Lawrence and Jane Z. Cohen
Sarah and Alfred Doering
Amy and Steve Duncan
Dr. and Mrs. Carl Ermshar
Vacharee and Gordon Fell
Michael Fishbein
Scott Fitz-Randolph and Cristina Rose
Mary Gisbrecht
Olivia Goodkin
Leslee Hackenson and Roger Allers
Carol Jones
Elizabeth and David Kalifon
Mintee Kalra
Dr. and Mrs. Robert Karns
Thomas F. Kranz
Eileen Leech
Maryanne and Jerome Levine
Deborah Lewis

ARTISTIC DIRECTOR'S CIRCLE

Founded in 2012 with a generous gift from Kiki and David Gindler, the Artistic Director's Circle joins together distinguished LAMC supporters who share a passion for the Los Angeles Master Chorale and the bold vision of Artistic Director Grant Gershon. As key stakeholders, members of the Artistic Director's Circle play a vital role in supporting core institutional programming and special initiatives through significant contributions of \$50,000 and above; and, in partnership with the Artistic Director, enjoy exciting opportunities throughout the season designed to enhance their association with LAMC and its supported programs.

For a list of benefits and requirements for membership, contact Patrick Morrow, Director of Development, at 213-972-3114, or pmorrow@lamc.org.

Susan and Bob Long
 Vicky and Neil Martin
 Caroline McKenzie
 Beatrice H. Nemlaha
 David Newell
 John P. Owen
 Don Pattison
 Margaret Phelps
 Deborah Porter
 Marilyn and Jerry Prewoznik
 Carol H. Richards
 Michael Ritchie and Kate Burton
 Grace and Ken Russak
 Nancy and Barry Sanders
 Mary Lou and Arthur Schanche
 Jeannine Scheinhorn
 Jenny and Brian Shepard
 Elaine and William Sollfrey
 Jonathan Steinberg and Buf Meyer
in honor of Kiki and David Gindler
 The Music Center Symphonians
 Sue and Doug Upshaw
 Allison and Peter Viehl
in memory of Roger Lindbeck
 Mr. and Mrs. Richard S. Volpert
in honor of Jane and Ted McAniff
 Don Wallschlaeger
 Jenene J. Wilson
 Geoffrey Yarema and Joanne Leko

\$300 to \$499

Dr. Kim Aaron
 Anonymous
 Brandon Bailo
 Jo Anna Bashforth
 Stephanie and Camilo Becerra
 Lorri and Steven Benson
 Janet O. Bowmer
 Rebecca and Stuart Bowne
 Mandy and Steven Brigham
 Georgia and Gerald F. Brommer
 Robert Brown
 David R. Burch
 Sue and John Clauss
 Molly and Walter Coulson
 Anne and David Covell
 Hazel H. Dunbar
 Sheila Eaton
 William Farnum
 Gloria and Harold Frankl
 Ray Frauenholz and Diane Thomas
 Peggy and John Garvey
 Diana Gould and Kirsten Grimstad
 Nona and Bill Greene
 Carol and James S. Hart
 Susan Holland
 Cheryl and Peter Holzer

Ann Horton
 Joe Hudgens
 Mr. and Mrs. Jason Hwang
 Frank Jarvis
 Hannah and Marshall Kramer
 Peter Kudrave
 Ken Kwapis and Marisa Silver
 L. Whitney Leipzig
 Valerie and William Lezin
 Richard Lorentz
 Shoko and Matthew Malkan
 Ginny Mancini
 Dr. and Mrs. Marc Mayerson
 Patty and Ken McKenna
 Jane and Lawrence McNeil
 Barbara B. Minton
 Brian Nores and Edmundo Luna
 Kay M. Paietta
 Peggy and Leroy Rahn
in honor of Laney Techentin
 E. Gary and R. Marina Raines
 Nancy Reardon
 Cantor and Mrs. Stephen Richards
 Kenneth Roehrs and Sara McGah
 Phyllis Rothrock
 Marvin Samuels
 Gaye and Andrew Saxon
 Mary and Jo-Michael Scheibe
 Brenda and Russell Scoffin
 Sandra and Dean Smith
 Dr. Carol T. Smith
 Rita Spiegel
 Sue Stamberger
 Mimi and Warren Techentin
 Haydée and Jim Toedtman
 Suzanne and Peter Trepp
 Anita Tsuji
 Bob Uyetani
 John Van Amringe
 Barbara E. Wagner
 The Ward Family
 Darrell Wiest
 Peg and Bob Woiwod
 Judy Wolman

Your tax-deductible gifts are an investment in the artistic and educational programs of the Master Chorale. Support the music you love by making a donation today! For more information, contact Noelle Johnson at 213-972-3138 or njohnson@lamc.org; online at www.lamc.org; by mail to

*Los Angeles Master Chorale
 135 N. Grand Avenue
 Los Angeles, CA 90012*

To report an error, omission or change in your listing, please contact us.

Abbott Brown
 Judi & Bryant Danner
 Kathleen & James Drummy
 Kiki & David Gindler
 Carol & Warner Henry
 Violet Jabara Jacobs
 Leeba R. Lessin
 Lillian & Jon Lovelace
 Sheila Muller
 Michele & Dudley Rauch

Richard J. Riordan
 Frederick J. Ruopp
 The SahanDaywi Foundation
 Philip A. Swan
 Priscilla & Curtis Tamkin
 Laney & Tom Techentin

FOUNDATION, GOVERNMENT AND CORPORATE SUPPORT

\$100,000+
 Colburn Foundation*
 The James Irvine Foundation*
 The Music Center Fund for the Performing Arts
 The Music Center Foundation
 The Ralph M. Parsons Foundation*
 \$50,000 to \$99,999
 The Ahmanson Foundation
 City of Los Angeles Department of Cultural Affairs*
 Los Angeles County Arts Commission*
 Dan Murphy Foundation
 National Endowment for the Arts
 The Lloyd E. Rigler-Lawrence E. Deutsch Foundation
 The Rose Hills Foundation*
 \$20,000 to \$49,999
 Arts Consulting Group
 BNY Mellon
 Patricia Duque Byrne Charitable Foundation
 Capital Group Companies Charitable Foundation
 The Green Foundation
 Dwight Stuart Youth Fund
 Los Angeles County Board of Supervisors

\$1,000 to \$19,999
 Anonymous
 Ann Peppers Foundation
 The ASCAP Foundation
 Irving Caesar Fund
 California Arts Council
 The Aaron Copland Fund for Music, Inc.
 The Julia Stearns Dockweiler Charitable Foundation
 Edison International
 Employees Community Fund of Boeing California
 Ann and Gordon Getty Foundation
 The William H. Hannon Foundation
 Harry Bronson and Edith R. Knapp Foundation
 Metropolitan Associates

Paul Davis MTO Associate Fund - Munger, Tolles & Olson LLP
 E. Nakamichi Foundation
 Patina Restaurant Group
 Lon V. Smith Foundation
 John and Beverly Stauffer Foundation
 Sidney Stern Memorial Trust
 Flora L. Thornton Foundation
 Wallis Foundation
 Wells Fargo
 Wilshire Bank

MATCHING GIFTS

The Boeing Company Charitable Trust
 Edison International Employee Contributions Campaign
 GE Matching Gifts Program
 IBM International Foundation
 Johnson & Johnson Matching Gifts Program
 Nestlé Community Care Campaign



BNY MELLON

22 YEARS OF COMMITMENT



For information on institutional giving, please contact Julia Gaeta, Institutional Giving Manager at 213-972-3121 or jgaeta@lamc.org.

* Indicates multi-year commitment

SONGS OF ASCENT Culminates Successful Swan Family COMPOSER RESIDENCY

The Los Angeles Master Chorale's 14|15 season marks Shawn Kirchner's third and final year as the organization's Swan Family Composer in Residence.

From the moment the residency began during the 12|13 season, it created a unique and very special relationship between Master Chorale tenor and composer Kirchner and the Swan Family, which has yielded three original works

the Book of Psalms. "Partnering with the Chorale to support its Composer in Residence has been such a meaningful experience for me and my entire family," says Phil Swan, LAMC Board member. "I introduced my parents and sisters to the Chorale years ago, and it has brought all of us such joy. To be able to come together as a family and support an organization we love while at the same time nurture such a talent like Shawn's is remarkable and so fulfilling." For Shawn, the experience has been equally rewarding: "I am very grateful to the Swan Family for

making my composer residency possible. Having the opportunity to create these works — which quite simply would not otherwise exist — has been a great honor and a humbling challenge." Kirchner and the Swan Family will have a chance to celebrate the accomplishments of the past three years with Artistic Director Grant Gershon at a special appreciation dinner hosted

by LAMC the night following the premiere of *Songs of Ascent*. LAMC thanks the Swan Family for supporting its mission to nurture composers and expand the choral repertoire through the commissioning of new works.



LAMC Board Member Philip A. Swan, his sister Karen Steen and Swan Family Composer in Residence Shawn Kirchner

by Kirchner, each given their world premiere by the Master Chorale over the course of three seasons: *Plath Songs* in 2013, based on the poetry of Sylvia Plath; *Inscapes* in 2014, from the works of poet Gerard Manley Hopkins; and tonight's *Songs of Ascent*, from

WILSHIRE BANK

The Los Angeles Master Chorale salutes Wilshire Bank for its generous support of tonight's concert. With 37 branches serving small and mid-size businesses in thriving multi-ethnic communities across the southland, Wilshire Bank is part of what keeps our region growing strong. We are proud to partner with the bank to bring you two world premiere performances of the best choral music being created today.

IN REMEMBRANCE: Violet Jabara Jacobs



The Los Angeles Master Chorale mourns the loss of longtime patron and supporter Violet Jabara Jacobs, who died on January 12, 2015. Originally from New York, Vi, as she was known to family and friends, moved to Pasadena with her late husband Joe shortly after he founded Jacobs Engineering in 1947. In time the company would grow to become one of the largest engineering firms in the world, enabling the couple and their family to pursue many philanthropic interests. In addition to providing major operating and endowment support for the Master Chorale, where Vi was a member of the Artistic Director's Circle, she also supported Huntington Hospital, the Elementary Institute of Science and the Carmel Bach Festival, among many others. Vi's passing is a loss to those who knew her, as well as the community at large. She will be greatly missed.

BOARD OF DIRECTORS

David Gindler
CHAIRMAN

Robert Hanisee
VICE CHAIR / DEVELOPMENT

Susan Erburu Reardon
VICE CHAIR /
STRATEGIC INITIATIVES

Kenneth S. Williams
VICE CHAIR / MUSIC CENTER

Stephen A. Kanter, M.D.
SECRETARY

Brian Brooks
TREASURER

DIRECTORS
Bryant Danner
Kathleen Drummy
Annette Ermshar, Ph.D.
David P. Garza
Scott Graff
Edward J. McAniff

Marian Niles
Cheryl Petersen
Frederick J. Ruopp
Philip A. Swan
Elayne Techentin
Shaun C. Tucker
Tracy Van Fleet

EMERITI
Donald J. Nores
Marshall Rutter

HONORARY
Morten J. Lauridsen
Clifford A. Miller

EX-OFFICIO
Grant Gershon
ARTISTIC DIRECTOR

Terry Knowles
PRESIDENT & CEO

ENDOWMENT & PLANNED GIVING

ROGER WAGNER SOCIETY

The Los Angeles Master Chorale established the Roger Wagner Society to honor and recognize individuals who have expressed their commitment to the art of choral music by making a gift to the Master Chorale's endowment or a planned gift benefitting LAMC. Through this support, Society members ensure the long-term fiscal stability of the Master Chorale by creating a lasting legacy that will help preserve a vital cultural resource for future generations. The Society is named for the late Roger Wagner who founded the Master Chorale in 1964 and served as its Music Director until 1986.

ROGER WAGNER SOCIETY

Michael Breitner
Abbott Brown
Raun and Jerry Burnham
Colburn Foundation
William Davis
in honor of Ted McAniff
Ann Graham Ehringer, Ph.D.
Claudia and Mark Foster
Kathie and Alan Freeman
Kiki and David Gindler
Denise and Robert Hanisee
Geraldine Healy*
Violet Jabara Jacobs*
Stephen A. Kanter
Joyce* and Kent Kresa
Marjorie and Roger* Lindbeck
Lesley Leighton
Los Angeles Master Chorale
Associates
Patricia A. MacLaren
Drs. Marguerite and Robert* Marsh
Jane and Edward J. McAniff
Nancy and Robert Miller
Patrick Morrow
Raymond R. Neevel*

Joyce and Donald J. Nores
Cheryl Petersen and Roger
Lustberg
Anne Shaw and Harrison Price*
Elizabeth and Hugh Ralston
Susan and George Reardon
Elizabeth Redmond
Penelope C. Roeder, Ph.D.
Phyllis and Larry* Rothrock
Marshall Rutter and Terry Knowles
Carolyn and Scott Sanford
Martha Ellen Scott*
Barbara and Charles Schneider*
Dona* and David Schultz
Nancy and Ralph Shapiro,
in honor of Peter Mullin
Nancy and Richard Spelke
George Sterne and Nicole Baker
Francine and Dal Alan Swain
Philip A. Swan
Laney and Tom Techentin
Madge van Adelsberg*
Robert Wood*

* deceased



Los Angeles Master Chorale
135 North Grand Avenue
Los Angeles, CA 90012
213-972-3110 tel.
213-972-3136 fax
lamc@lamc.org
tickets@lamc.org

ADMINISTRATION

Artistic Staff

Grant Gershon, The Kiki & David Gindler Artistic Director
Lesley Leighton, Associate Conductor
Shawn Kirchner, Swan Family Composer in Residence
Lisa Edwards, Pianist/Musical Assistant

Administrative Staff

Lesili Beard, Education Programs Manager
Andrew Brown, General Manager
Patrick Brown, Director of Marketing
Allie Fukushima, Administrative Assistant/Finance
Hayden Eberhart, Program Book Coordinator
Julie Gaeta, Institutional Giving Manager
Desirée Gagnon, Special Events Planner
Noelle Johnson, Annual Fund Manager
Terry Knowles, President & CEO
Kevin Koelbl, Artistic Personnel & Production Manager
Patrick Morrow, Director of Development
Steven Neiffer, Chief Financial Officer
Esther Palacios, Administrative Assistant
Karen Sarpolus, Box Office Manager
Andrew Tomasulo, Box Office Assistant

Consultants

Ad Lib Communications, Libby Huebner, Publicist
Arts Consulting Group
King Design Office, Print & Web

Walt Disney Concert Hall

Greg Flusty, House Manager
Paul Geller, Stage Manager
Ronald Galbraith, Master Carpenter
John Phillips, Property Master
Terry Klein, Master Electrician
Kevin F. Wapner, Master Audio/Video

The Los Angeles Master Chorale is supported, in part, through grants from the California Arts Council, the City of Los Angeles Department of Cultural Affairs, the Los Angeles County Board of Supervisors through the Los Angeles County Arts Commission and the National Endowment for the Arts.



FOR TICKETS

Phone: 213-972-7282 (M-F, 10-5)

Online: LAMC.ORG

At The Music Center March 2015



Center Theatre Group: *Cinderella*



REDCAT: Zoe | Juniper: *Begin Again*



LA Opera: *The Barber of Seville*

SUNDAY, MARCH 1

*Dame Edna's Glorious Goodbye:
The Farewell Tour*

1:00 PM Center Theatre Group /
Ahmanson Theatre
Runs through Mar 15

The Price

1:00 PM Center Theatre Group /
& 6:30PM Mark Taper Forum
Runs through Mar 22

The Ghosts of Versailles

2:00 PM LA Opera /
Dorothy Chandler Pavilion
Closing Night

Stravinsky & Beethoven

2:00 PM LA Phil /
Walt Disney Concert Hall

LAMC's 51 Season Gala Celebration

6:00 PM LA Master Chorale /
Walt Disney Concert Hall

MONDAY, MARCH 2

Hardcore Home Movies

8:30 PM REDCAT / Roy & Edna Disney
CalArts Theatre

TUESDAY, MARCH 3

Hearing Latino Voices
in Contemporary Culture

8:30 PM REDCAT / Roy & Edna Disney
CalArts Theatre

WEDNESDAY, MARCH 4

Late Masterworks with András Schiff
8:00 PM LA Phil /
Walt Disney Concert Hall

Judith Butler: *Vulnerability and Resistance*

8:30 PM REDCAT / Roy & Edna Disney
CalArts Theatre

THURSDAY, MARCH 5

Dudamel & Mahler 6
8:00 PM LA Phil /
Walt Disney Concert Hall
Runs through Mar 8

FRIDAY, MARCH 6

Thom Andersen:

The Thoughts That Once We Had
8:30 PM REDCAT / Roy & Edna Disney
CalArts Theatre

SATURDAY, MARCH 7

American Youth Symphony
2:00 PM LA Phil /
Walt Disney Concert Hall

SUNDAY, MARCH 8

The Barber of Seville
2:00 PM LA Opera /
Dorothy Chandler Pavilion
Runs through Mar 22

Songs of Ascent

7:00 PM LA Master Chorale /
Walt Disney Concert Hall

TUESDAY, MARCH 10

Green Umbrella: Dudamel Conducts
8:00 PM LA Phil /
Walt Disney Concert Hall

THURSDAY, MARCH 12

Dudamel's New World
8:00 PM LA Phil /
Walt Disney Concert Hall
Runs through Mar 13

SATURDAY, MARCH 14

*20 Years of Freedom: Hugh Masekela &
Vusi Mahlasela, Ladysmith Black Mambazo*
8:00 PM LA Phil /
Walt Disney Concert Hall

SUNDAY, MARCH 15

Murray Perahia in Recital
7:30 PM LA Phil /
Walt Disney Concert Hall

TUESDAY, MARCH 17

Cinderella
6:30 PM Center Theatre Group /
Ahmanson Theatre
Runs through Apr 26

SATURDAY, MARCH 21

The Marriage of Figaro
7:30 PM LA Opera /
Dorothy Chandler Pavilion
Runs through Apr 12

Herbie Hancock & Chick Corea

8:00 PM LA Phil /
Walt Disney Concert Hall

SUNDAY, MARCH 22

World City: Musicantica & Studio Zanni
11:00 AM The Music Center /
& 12:30 PM W.M. Keck Amphitheatre

Lang Lang in Recital

7:30 PM LA Phil /
Walt Disney Concert Hall

Studio

8:30 PM REDCAT / Roy & Edna Disney
CalArts Theatre
Runs through Mar 23

TUESDAY, MARCH 24

London Symphony Orchestra with
Tilson Thomas & Yuja Wang
8:00 PM LA Phil /
Walt Disney Concert Hall

THURSDAY, MARCH 26

Zoe | Juniper: *Begin Again*
8:30 PM REDCAT / Roy & Edna Disney
CalArts Theatre
Runs through Mar 29

SUNDAY, MARCH 29

Gil Shaham Plays Bach with
original films by David Michalek
7:30 PM LA Phil /
Walt Disney Concert Hall